



Lecciones Instantáneas®

Instant Lessons For Spanish Teachers

Volumen 3 Número 2



www.companerascreativas.com



Compañeras Creativas
199 River Road
Malone, NY 12953



DIA DE LOS MUERTOS

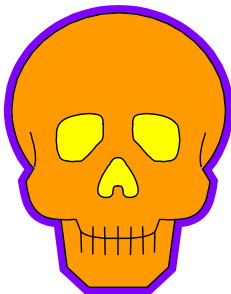
2

All Levels

Concentration Game

Flashcards / Vocabulary

3



DIA DE LOS MUERTOS

6

Beginning

Reading and Bingo Game



INTERDEPARTMENTAL

11

All Levels

CELEBRATION DIA DE LOS MUERTOS



JOSE G. POSADA

13

Reading, research, and project
Advanced



TOPIC: Día de los muertos

AUTHOR: Mary E. Scharf

LEVEL: All

MATERIALS: **Flashcards:** One copy of each of the eighteen pictures, pages 3 - 5, colored construction paper, and glue.

Concentration: Two copies each of twelve of the pictures from pages 3 - 5, colored construction paper, glue, markers, tape, board.

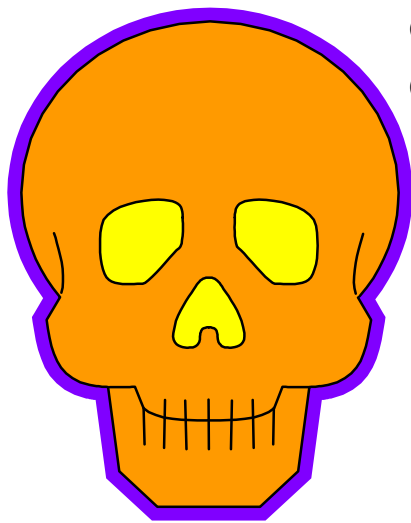
PROCEDURE:

Flashcards: Cut each of the pictures along the lines into eighteen individual pictures. Cut 9 8 x 12 pieces of construction paper in half. Glue the pictures, one per half sheet of construction paper. On the back of the construction paper, label the Spanish word for the picture on the front. Laminate if possible.

Concentration: Cut out each of the pictures, 24 total, along the lines. Cut 24 pieces of 8 x 12 construction paper in half. Glue a picture of each half-sheet. If using a variety of colored paper, make certain that the construction paper colors are mixed up so that pairs of the same word are not on the same color of paper. On the other 24 half-pieces of construction paper, number each one from 1 to 24. Make certain that all pieces of paper are facing in the same direction. If you do not have a gameboard, tape the pictures on the blackboard in a grid format, six across and 4 down. Tape the numbers over the pictures to cover the pictures up. Laminate if possible.

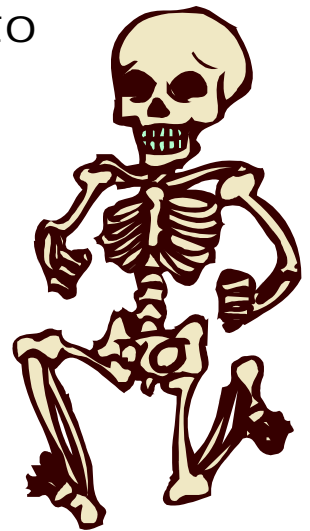
To play: Divide the class into two teams. Explain that each picture has a match. Students must remember where the objects are so that they can make a match. A turn is taken when a student correctly says two numbers and the two objects below the number. When a student guesses a match, the pieces are taken off the blackboard and given to the student. His turn continues until he gets a match wrong. Pass between each team in that way. When all of the objects are off the board, the members of the winning team, that with the most matches, get prizes. I also give individual prizes to the students who have matches in their possession. No English is allowed. If a student speaks English, the team loses its turn. Depending upon the level, a student may lose their turn if the word is mispronounced. For advanced levels, I have students use the object in a sentence using the appropriate cultural context.

Game board: using a piece of plywood and hooks, you can make a permanent game board for your room.



el
craneo

el esqueleto



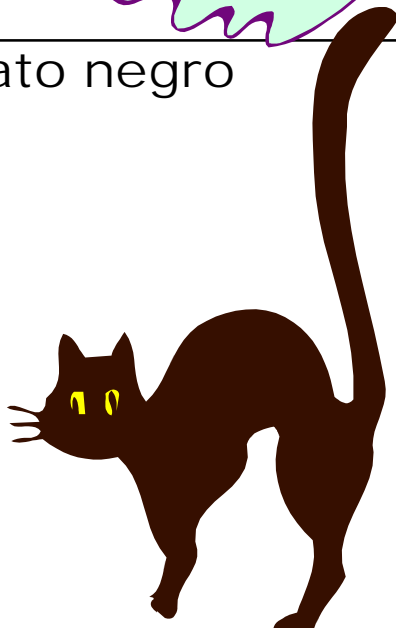
el fantasma



la calabaza



el gato negro



la tumba



el retrato



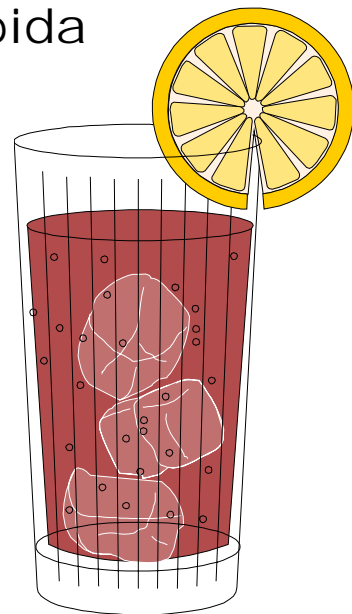
el cementerio



la comida



la bebida



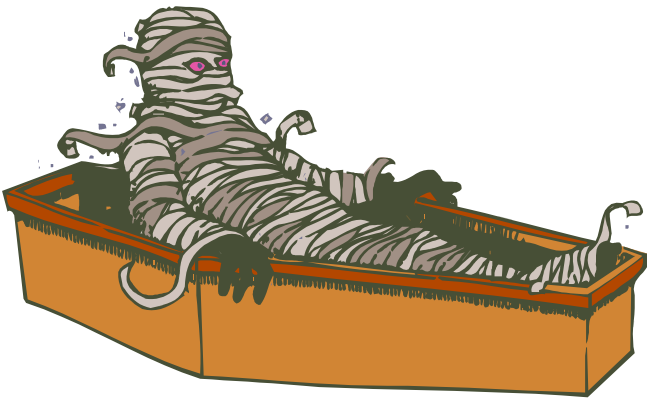
las
flores



la vela



el ataúd



las máscaras



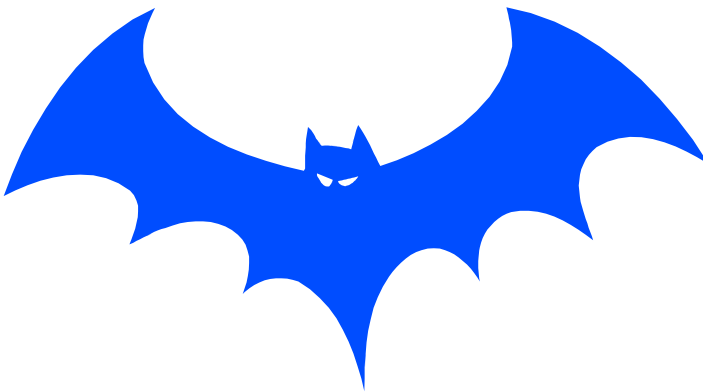
el diablo



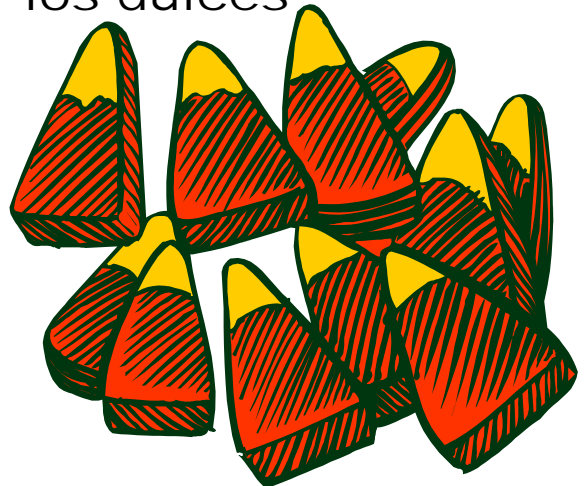
la bruja



el murciélago



los dulces



LECCION INSTANTANEA

Compañeras Creativas®

by Kathleen Onorati

TOPIC: El día de los muertos

CHECKPOINT: Checkpoint A - Beginning

OBJECTIVE:

1. To learn about the "Day of the Dead" in Mexico.
2. To learn Spanish vocabulary about the "Day of the Dead."
3. To practice and improve pronunciation.

DURATION: 1 class period

MATERIALS: Copies of pages 6 - 9
Flashcards made from pages 2 - 5

PROCEDURE:

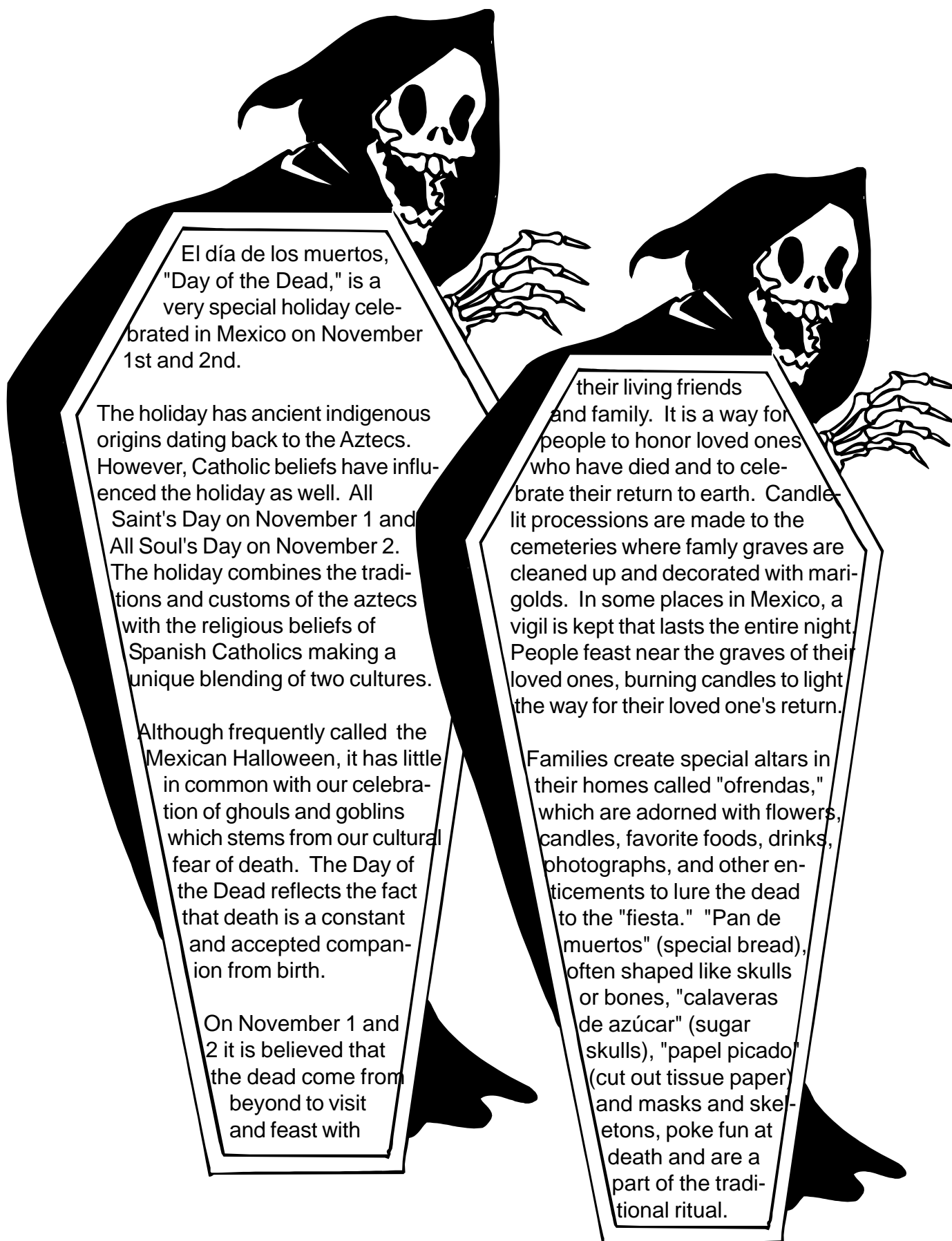
1. Pass out copies of the reading: "Day of the Dead." Read aloud the article and add any additional details. If you have pictures, pass them around to help illustrate the presentation.
2. Pass out copies of the "Day of the Dead" vocabulary. Go over the vocabulary with the students and check for pronunciation.
3. Using the flashcards, review the vocabulary.
4. Pass out the "Day of the Dead" BINGO sheets. Have students choose 8 words from their vocabulary list and write them in the boxes of their BINGO sheet.
5. If you choose to use the skull bingo chips, you will need to make enough copies for everyone a few days prior to playing the game. (This will be time consuming, but once cut out, have them laminated and they will last for years!)
6. Play the game like regular BINGO. show the flashcard and they must know the written word to match the flashcard. When they say BINGO, they must pronounce the word correctly in order to win. Award prizes.

ASSIGNMENT: Pass out the "calaveras" sheet and have students write a brief paragraph describing some of the customs and traditions that they learned about from the "Day of the Dead." You may want to give students extra credit for decorating their calaveras or have a contest for the best decorated calavera.

EVALUATION: Class participation and homework.

STANDARD: Communication and culture

EXTENSION EXERCISE: Have students find calaveras from a Mexican newspaper.



El día de los muertos, "Day of the Dead," is a very special holiday celebrated in Mexico on November 1st and 2nd.

The holiday has ancient indigenous origins dating back to the Aztecs. However, Catholic beliefs have influenced the holiday as well. All Saint's Day on November 1 and All Soul's Day on November 2. The holiday combines the traditions and customs of the aztecs with the religious beliefs of Spanish Catholics making a unique blending of two cultures.

Although frequently called the Mexican Halloween, it has little in common with our celebration of ghouls and goblins which stems from our cultural fear of death. The Day of the Dead reflects the fact that death is a constant and accepted companion from birth.

On November 1 and 2 it is believed that the dead come from beyond to visit and feast with

their living friends and family. It is a way for people to honor loved ones who have died and to celebrate their return to earth. Candlelit processions are made to the cemeteries where family graves are cleaned up and decorated with marigolds. In some places in Mexico, a vigil is kept that lasts the entire night. People feast near the graves of their loved ones, burning candles to light the way for their loved one's return.

Families create special altars in their homes called "ofrendas," which are adorned with flowers, candles, favorite foods, drinks, photographs, and other enticements to lure the dead to the "fiesta." "Pan de muertos" (special bread), often shaped like skulls or bones, "calaveras de azúcar" (sugar skulls), "papel picado" (cut out tissue paper) and masks and skeletons, poke fun at death and are a part of the traditional ritual.



Día de los muertos - Bingo

Vocabulario

1. calavera	skull	10. bebida	drink
2. calaca	skeleton	11. flores	flowers
3. fantasma	ghost	12. vela	candle
4. calabaza	pumpkin	13. ataúd	casket
5. gato negro	black cat	14. máscara	mask
6. tumba	tombstone	15. diablo	devil
7. fotografía	picture	16. bruja	witch
8. cementerio	cemetery	17. murciélago	bat
9. comida	food	18. dulces	candies



La calavera





BUENAS IDEAS

Compañeras Creativas®

by Kristen Scharf-Best
and Todd Overturf

TOPIC: Interdepartmental Celebration of the Day of the Dead

CHECKPOINT: All

MIS IDEAS: Last year on October 31, the foyer at Canisius High School came alive with dancing skeletons, skull masks, miniature altars, and a graveyard of the faculty. The Art Club and the Language Department had been busy creating this scene and invited the entire school to celebrate El Día de Los Muertos.

The gravestones (painted cardboard boxes) were decorated with offerings to the dead and satirical obituaries of the faculty by Mrs. Scharf-Best's Spanish 2 honors students. A large table was converted into a family style altar which was decorated with candles, flowers, incense, and table cloth. On the table were Miss Gretchen Kessler's Spanish 5 - 6 class's mini paper altars, both comical and traditional in their themes.

The Canisius Art Club, advised by Mr. Todd Overturf, constructed a huge dancing calavera. The large skeleton was mounted onto a long broom handle and supported by two students (one student moved the arms and the other supported the weight of the head (an old drum.) The skeleton was decorated with colorful paper mâché and streamers.

The music department provided salsa music which played in the back ground while the students wondered around reading the grave stones. Much translating practice was had by the Canisius Spanish students that day! The event was very well received by students, faculty, and administration.

ORGANIZATIONAL TIPS

Directions on building cemeteries and writing obituaries are in **Lecciones Instantáneas**, Volumen 2 Número 2.

1. Begin as soon as possible in the planning of this event.
2. The large skeleton took almost 3 weeks for the Art Club to complete.
3. Involve as many departments as possible (LOTE, Art, English, Music etc...)
4. Get approval of the administration.
5. Inform and utilize the help of the maintenance staff.
6. The mini-altars took students 3 - 5 days to complete.
7. The obituaries take about 5 days to create, correct, and complete. (Send out a flyer explaining the events and obituaries to teachers, allowing any to withdraw their name. Students select teachers, write the first draft, and the Spanish teacher corrects it. Either the students make their own gravestones, or art students are given the obituaries and make the stones. Drama students may read aloud the obituaries, in Spanish and/or English translations. Obituaries should be comical but in good taste. Samples follow on page 11)

Calaveras políticas '97

Revista de revistas
Excelsior 11/97
México DF
Página 39

BERNARDO OLVERA BOLIO Dibujos: MANGE

GENARO BORREGO
(IMSS)

Murió de tantos berrinches.
Lo espera Satán con flores
y un comité de compinches
de los que venden Afores.
Mas Genaro se resiste
a morir bien chamuscado
y hace propaganda triste
dando patadas de ahogado.



JOSE ANGEL GURRIA
(Relaciones Exteriores)

Ya murió este secretario
defensor de ejecutados,
y con todo y su rosario
fue carga de endemoniados.
Cuando a cámara de gases
ya lo iban a meter,
dijo: ¡den chance rapaces
de buscar un canciller!



ENRIQUE CERVANTES
(Defensa Nacional)

En su defensa alegó
mediante una bocina
que duramente amainó
los desastres de PAULINA.
Lo condenó el chocarrero
por esa declaración.
El pensó en la Castañón
y aquél en la de Guerrero.



CARLOS RUIZ SACRISTAN
(Comunicaciones y Transportes)

Fue su apellido materno
causa de condenación
y ya estando en el infierno
quiso hacer negociación.
No lo salvó ni Avantel.
Y el demonio preguntaba
a través de un Tusacel
¿Te vas a quedar con... nada?



JORGE MADRAZO CUELLAR
(PGR)

De gran traición con el diablo
él sospecha de defeños
y un soplón dijo: aquí hablo:
Fue cosa de tepitaños.
Como castigo ejemplar
por sus valientes labores,
condena especial le han de dar:
una vida en la Doctores.



MARIANO PALACIOS ALCOCER
(PRI)

Una apuesta realizó,
con este cuate la muerte.
De morir lo perdonó
y así le leyó la suerte:
Si no llegas al 2000
por su labor desde ahora
te vas al infierno vil
o a una aseguradora. ►

LECCION INSTANTANEA

Compañeras Creativas®

by Mary E. Scharf

TOPIC: La muerte que se volvió calavera

CHECKPOINT: C - advanced

OBJECTIVE:

1. To improve reading comprehension skills.
2. To learn about the history of the Day of the Dead in Mexico.
3. To introduce students to la calavera catrina and decorate hats.

DURATION: 2 class periods

MATERIALS: Copies of pages 14 - 15.
Art and craft supplies and plain hats (straw, caps etc.)

PROCEDURE:

Day 1

1. Read aloud page 14. Using question and answering techniques, check for understanding.
2. Explain the project on page 15. Tell students to bring in an old hat and any type of craft materials to decorate it...feathers, ribbons, buttons, lace etc.

ASSIGN: Bring in craft supplies and an old hat.
Answer the questions on page 15, look up the vocabulary underlined in the reading on page 14.

Day 2

1. Go over the questions and vocabulary that students were unable to find.
2. Work on the hat projects.

EVALUATION:

Questions
Vocabulario
Hats

STANDARDS:

Communication
Culture



La muerte que se volvió calavera

Revista de revistas

Excelsior 11/97

México DF - Página 49

El hacer sátira, sarcasmo y bromas a los políticos, a los artistas, a los amigos y a la propia familia, en víspera del Día de Muertos o en la fecha que todos los mexicanos celebramos a los fieles difuntos, es muy propio y característico de los que vivimos en este país por nuestras propias raíces ancestrales e idiosincráticas.

En forma de versos, algunos ofensivos, otros sarcásticos, sin faltar los aduladores, se integran cuartetos y octavillas donde se resaltan las virtudes, los resbalones, los fracasos y los impropios de la gente famosa, que por su actividad o profesión siempre se encuentra en la mira y en la boca del público, quien además se encarga de generar los mejores chistes y cuentos, los cuales, a su vez, sirven de modelo para crear otros tantos a "costillas" de los propios personajes.

Asimismo los versos en rima señalan de manera burlona aquellos defectos físicos de los famosos de la política y la farándula, así como sus errores y "metidas de pata" más comunes y que el pueblo toma en cuenta para componer en cuartetos y octavillas, lo que popularmente conocemos como "calaveras".

Esta tradición de hacer "calaveras" en verso, poéticamente, el Día de Muertos, muy propia de la cultura de los mexicanos, data de fines del siglo XVIII, época en la cual fueron insoportables la erudición pedante y la burla de las metáforas de la piras y de los panegíricos funerales. Pero es a partir de la parodia burlesca de que en su obra "La Quijotita y su Prima" nos narra José Joaquín Fernández de Lizardi, comenzaron a parecer impresos, satirizando a los políticos más conocidos.

Estos impresos, hojas sueltas y gacetillas recibieron desde entonces el nombre de "calaveras", que posteriormente se vieron ilustradas con cráneos y esqueletos graciosos, humorísticos, simpáticos y hasta ridículos, gracias a la creatividad artística del litógrafo Santiago Hernández (1872) primero, y posteriormente de Manilla y del gran grabador José Guadalupe Posadas, "el novio de la muerte".

Con José Guadalupe Posada, la muerte se volvió calavera, se transformó en catrina de enorme sombrero, suntuoso vestido y una estola (la serpiente emplumada) que le da elegancia a su personalidad; también la vemos bailando jacarandosamente, que pelea y se emborracha, canta y realiza los diversos oficios del populacho, se viste de Don Juan Tenorio o pedalea bicicleta... En fin, la muerte se convirtió en calavera de azúcar, en figura de cartón articulada que danza, está presente cada año sonriendo en plan de vacile, burlona, sarcástica, ridícula, haciendo de las suyas en el mundo de los vivos.

El sello creativo de José Guadalupe Posada, quien supera a todos al encontrar como nadie la entraña del mexicano con su buril de acero y su lápiz litográfico, se manifiesta esplendoroso en la madera, el metal y la piedra, donde surgen los esqueletos bailando en los fandangos, cantando al amor y en esqueletos vivientes que se desenvuelven en nuestro mundo como exponentes de la miseria y de la injusticia, a veces como sátira dolorosa, otras con humor que vuelca a la risa.

En cada periodo histórico, desde el precolombino, el virreinato, la Independencia, la Reforma, la Revolución, hasta nuestros días, la muerte es diversificada por los mexicanos en un sinfín de conceptos, y por lo tanto, está sujeta a sus necesidades sociales y culturales del momento en que se vive.

La veneración a la muerte por nuestros ancestros, el culto a los muertos, las "calaveras" poéticas en cuartetos y octavillas y los esqueletos y calacas vivientes de Posada, han abierto el camino para los estudiosos interesados en conocer desde su origen el contexto de un fenómeno que social e históricamente ha influido en la cultura de los mexicanos.

Lea el artículo de la página 14 y conteste las siguientes preguntas.

1. ¿Para quiénes escriben las calaveras? _____
2. ¿Por qué las escriben? _____
3. ¿De qué se trata una calavera? _____
4. ¿Cómo señalan los defectos de la gente famosa? _____
5. ¿Cuándo y por qué empezaron a aparecer? _____
6. Actualmente, ¿qué es una calavera? _____
7. ¿Cómo eran las calaveras de José Guadalupe Posada? _____
8. ¿A qué se convirtió la muerte? _____
9. ¿Cómo presentó José Guadalupe Posada los esqueletos? _____
10. ¿Cómo ven los mexicanos la muerte? _____

VOCABULARIO

1. resbalones	slips	10. piras	pyres
2. farándula	famous actors etc	11. impresos	printed matter
3. bromas	joke	12. gacetillas	gossip column
4. víspera	eve	13. jacarandosamente	gayly
5. cuartetas	four lines, poem	14. populacho	rabble
6. octavillas	eight lines, poem	15. entraña	heart, feelings
7. fracasos	failures	16. buril de acero	steel engraver
8. insoportables	unbearable	17. dolorosos	painful
9. erudición	learning	18. vuelca	make dizzy

Busque información sobre el sombrero famoso de la Catrina sobre el internet. Usando los ejemplos que encontró usted, decore un sombrero usando todo tipo de materiales artísticos para representar el sombrero famoso de la Catrina, la calavera famosa de José Guadalupe Posada.